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New wave synth

When you toss a pebble into a pond, it creates radiating waves in the water. An earthquake does the same thing with energy. When the plates fracture or slip, energy is released as seismic waves [source: USGS].There are several types of seismic waves. Body waves move through the inside of the Earth. There are two types of body waves:Primary waves (or P waves) are the fastest moving waves, traveling at 1 to 5 miles per second (1.6 to 8 kilometers per second). They can pass through solids, liquids and gases easily. As they travel through rock, the waves move tiny rock particles back and forth -- pushing them apart and then back together -- in line with the direction the wave is traveling. These waves typically arrive at the surface as an abrupt thud.Secondary waves (also called shear waves, or S waves) are another type of body wave. They move a little more slowly than P waves, and can only pass through solids. As S waves move, they displace rock particles outward, pushing them perpendicular to the path of the waves. This results in the first period of rolling associated with earthquakes. Unlike P waves, S waves don't move straight through the Earth. They only travel through solid material, and so are stopped at the liquid layer in the Earth's core.Unlike body waves, surface waves (also known as long waves, or simply L waves) move along the surface of the Earth. Surface waves are to blame for most of an earthquake's carnage. They move up and down the surface of the Earth, rocking the foundations of man-made structures. Surface waves are the slowest moving of all waves, which means they arrive the last. So the most intense shaking usually comes at the end of an earthquake.How do scientists calculate the origin of an earthquake by detecting these different waves? Let's begin our dissection of the Doppler effect by considering a source that creates waves in water at a certain frequency. This source produces a series of wave fronts, with each moving outward in a sphere centered on the source. The distance between wave crests -- the wavelength -- will remain the same all the way around the sphere. An observer in front of the wave source will see the waves equally spaced as they approach. So will an observer located behind the wave source.Now let's consider a situation where the source is not stationary, but is moving to the right as it produces waves. Because the source is moving, it begins to catch up to the wave crests on one side while it moves away from the crests on the opposite side. An observer located in front of the source will see the crests all bunched up. An observer located behind the source will see the waves all stretched out. Remember, the frequency equals the number of waves that pass a specific point per second, so the observer in front actually sees a higher frequency than the observer in back of the source.The scenario above describes waves formed in water, but it also applies to sound waves and light waves. Sound waves are heard, not seen, so the observer will hear the bunched-up waves as a higher-pitched sound, the stretched-out waves as a lower-pitched sound. For example, consider a car traveling down a highway between two observers, as shown below. The roar of the engine and friction between the tires and the road surface create a noise -- vroom -- that can be heard by both observers and by the driver.To the driver, this noise will not change. But the observer located in front of the car will hear a higher-pitched noise. Why? Because the sound waves compress as the vehicle approaches the observer located in front. This increases the frequency of the wave, and the pitch of the vroom rises. The observer located behind the car will hear a lower-pitched noise because the sound waves stretch out as the car recedes. This decreases the frequency of the wave, and the pitch of the vroom falls.Light waves are perceived as color, so the observer will sense the bunched-up waves as a bluer color, the stretched-out waves as a redder color. For example, consider an astronomer observing a galaxy through a telescope. If the galaxy is rushing toward Earth, the light waves it produces will bunch up as it approaches the astronomer's telescope. This increases the frequency of the wave, which shifts the colors of its spectral output toward the blue. If the galaxy is rushing away from Earth, the light waves it produces will spread apart as it recedes from the astronomer's telescope. This decreases the frequency of the wave, which shifts the colors of its spectral output toward the red.As you can imagine, astronomers routinely take advantage of the Doppler effect to measure the speed at which planets, stars and galaxies are moving. But its usefulness isn't limited to outer space. Doppler's discovery is integral to several applications right here on Earth.The Origin of the Universe: A Shift in ThinkingIn 1929, Edwin Hubble noticed that light coming from almost every galaxy he studied was shifted, according to the Doppler effect, to the red end of the spectrum. He argued that only galaxies moving away from our galaxy could produce these "redshifts." This led to the notion that the universe was expanding and, ultimately, to the Big Bang theory. "I never want to see another barrel curl again in my life," hairstylist Orlando Pita said backstage this season. "But I like waves, so I'm figuring out new ways to do them." Well, Pita wasn't the only one over Kardashian-style spirals. The spring runways were full of softer, more natural wavy looks; here are our favorite examples.November 12, 2012PHOTOS: Imaxtree.com, Firstview.com, Karl Prouse/Catwalking/Getty Images, Fairchild Archive (5)"Narciso wanted light, touchable hair that moved as models walked down the runway," said Paul Hanlon at Narciso Rodriguez. To make sure it was all of the above, Hanlon created waves using minimal products. He blow-dried the hair straight, prepped two-inch sections with Spirulina by Byron hair spray, and wrapped them around a large curling iron. While the curls were still warm, he tugged on the ends so they weren't too tight; after curling the whole head, he softened the waves up even more with a bristle brush. Finally, right before the models walked the runway, he twisted their hair into a ponytail with his hands and shook it out. "That way, it falls sporadically and not like a hairdresser crafted it," he said.When you think about it, crimped hair is just very (very) tight, horizontal waves--space those waves farther apart and you lose the '90s hair-band comparisons. That's exactly what hairstylist Odile Gilbert did at Thakoon, where she used a triple-barrel iron for a crimped effect that felt downright futuristic (thanks to the wet-looking texture and a row of bobby pins across the back of the head). To try the look at home (without buying a crimping iron you'll only break out once a year), French braid your hair before you go to bed--one braid for looser crimps, two for tighter ones. When you wake up and unbraid your hair, you can define the waves and remove any frizz with a dime-size amount of styling cream, like Shu Uemura Art of Hair Cotton Uzu Defining Flexible Cream, run through the midshaft to ends.Pita didn't even touch a curling iron to create gorgeous cascades at J. Mendel. "The flatiron gives a flatter, more natural-looking bend," he said. To achieve the ripples that ran from ear level to ends, Pita clamped the iron horizontally over one-inch sections and rocked it towards and away from him repeatedly as he moved down the length of the hair. He left the top of the hair smooth with a middle part (thanks to a light mist of Phyto Workable Hold Spray) for a look that was low-key and cool.Versace is a brand practically synonymous with big, sexy waves, but following suit with the theme of the season, hairstylist Guido deflated the volume and loosened up the curls for a more relaxed vibe. He didn't even use any tools: After prepping the hair with mousse, he roughed dried it, twisted the ends into a knot, and sent the models off to get their makeup done. The twist set a wave into the hair without the need for a curling iron, while a heavy dose of dry shampoo (Redken Powder Refresh 01 Aerosol Hair Powder/Dry Shampoo) gave the style a matte texture and added thickness.Hairstylist Stephan Lancien also gave up his styling tools at Isabel Marant. His first step was to rough-dry the hair and create a messy middle part. Then, he misted the whole head with L'Oréal Paris Elneir Satin Hairspray and pined the hair into two Princess Leia-style buns. This set the hair into what he called "a shape," which he described as "not very straight, not very curly, but just natural and fresh." Guido used another tool-free technique to create natural-looking waves at Roberto Cavalli. He prepped the models' damp hair with mousse and blow-dried it at the crown with a Mason Pearson brush so it stayed smooth against the head. For the ends, he used his hands, twisting sections into thin ropes and aiming the blow-dryer at them for a few seconds, combing through with his fingers afterward. The key was the addition of Redken Wax Blast 10 High Impact Finishing Spray-Wax, a texturizing spray gel that gave the waves some hold and a slightly disheveled quality.At Burberry, hairstylist Neil Moodie described the look he created as being "young and fresh for summer." The waves had a beachy shape to them but without the matte, roughed-up texture associated with the style. Instead, Moodie used products to make sure the hair looked shiny and soft. Before curling the hair with a large iron, he sprayed a light layer of Bumble and Bumble Thickening Spray all over. He set the finished waves with a light-hold hair spray and finished with a dime-size drop of Bumble and Bumble Brilliantine cream.Guido went with very natural looking waves at Calvin Klein that felt "urban, a little bit grungy, and superchic." After blowing the hair straight, he used mousse and his hands to twist and twirl it into soft waves, which he then layered with dry shampoo and strong-hold hair spray to add volume and keep the style intact. Finally, he lightly brushed through the ends of the hair so the texture looked rich, not stringy. In the summer, blow-drying and heat styling your hair is pretty much the last thing you want to do. So when we discovered Fekkai's Limited Edition Marine Summer Hair products, we were psyched to find we could create tousled beachy waves with a bare minimum of styling. First, we spritzed the Beachcomber Leave-In Conditioner all over our wet, clean hair, making sure to saturate the ends. After a few minutes of air-drying, we sprayed on Beach Waves (it's super light and smells citrusy) and simultaneously scrunched our hair. That was it! The best part: the products have UV protection and marine extracts that left our hair hydrated even after we were in the sun.RELATED LINKS: The Hottest Cuts: View the most coveted celebrity haircuts. 49 Hair Ideas: These small tweaks make big changes. 10 Hairstyles That Make You Look 10 Years Younger: the red-carpet looks that will add a decade to any face--famous or not. The Naked Truth: Allure asked five celebrities to bare it all for the camera. Allure Cover Shoots: Go behind the scenes of our celebrity shoots. The tousled, sexy waves are always a favorite and it's exciting to see the look revamped on the spring runways. The new, relaxed version is a piece-y, beachy version that's completely fall appropriate.The trick is to make sure your waves are just rough enough to look cool (like the styles at Alberta Ferretti, above, and Burberry) and still sweater-appropriate--not too perfect or so extreme that they look like you might actually have come off a beach. "It's got a hippie vibe," said hairstylist Guido of the look backstage at Alberta Ferretti. "It's young and innocent." To create the effect, Guido avoided curling the entire head of hair. Instead, he wrapped random pieces around a one-and-a-half inch curling iron, working from about ear-level down and holding the iron horizontally. Then, he doused the ends in Redken Shine Flash 02 Glistening Mist for "an oily, wet effect." But you can use a lighter hand to add just a touch of shine--without going full hippie.RELATED LINKS:Daily Beauty Reporter: The 5 Best Hair Looks From Milan Fashion WeekDaily Beauty Reporter: A New Easy Trick for Messy WavesBeauty 101: Beachy Waves PHYS201x follows introductory physics courses with a more detailed treatment of oscillators, waves on strings, and electromagnetic waves. In addition to deriving and solving the wave equation, mathematical methods will be introduced on making approximations, describing oscillations with complex numbers, and synthesizing functions with Fourier series. Optical reflection and refraction will be derived, as well as the lens equation and elements of geometrical optics. Optical interference, diffraction, and polarization will be covered in detail, including the role of diffraction in image formation. PHYS201x will have weekly video lectures that explain the material through detailed derivations and demonstrations. There will be weekly homework, a discussion forum, and two exams. Eight weeks of content will be presented, and one week devoted to each self-paced exam. Receive an instructor-signed certificate with the institution's logo to verify your achievement and increase your job prospectsAdd the certificate to your CV or resume, or post it directly on LinkedInGive yourself an additional incentive to complete the courseeDX, a non-profit, relies on verified certificates to help fund free education for everyone globally Lloyd Braun's colleagues have described him as "creatively reckless"-big on ideas but a little hard on the fine china. Before going to Yahoo, Braun created Grey's Anatomy, Lost, and Desperate Housewives for ABC, until his head-butting with Michael Eisner got him pushed out. Now he's the new honcho at Yahoo's Media Group, charged with inventing, as The New York Times put it, "a medium that unites the showmanship of television with the interactivity of the Internet." That means he'll be pushing tons of original content to the portal's 191 million users, priming the pump for video on demand. Braun has already lured several top network execs and moved his NoCal crew to Santa Monica. This fall, he tapped director Richard Bangs to produce an adventure series, starting with a grueling climb up the Eiger. Not a bad metaphor, actually.Hollywood studios like Robert Rodriguez's math: Take a relatively small production budget (his first film, El Mariachi, cost \$7,000; Sin City cost \$45 million), run it through a digital camera, and out comes a whole lot of money--nearly \$600 million to date. Rodriguez financed Mariachi by being a guinea pig in a drug trial, but those days are long gone. Now the man behind digital films like Desperado and the Spy Kids trilogy shoots under his Troublemaker Studio banner from his home in Austin. Rodriguez records his characters against a blue screen, later creating the entire "set" digitally, which frees him up to focus on the performance. He's already working on a prequel to Sin City (he's not above a little franchise building) and on a black-and-white feature called Grindhouse with Quentin Tarantino. Each director is making an hour-long segment, which will be packaged together and "made to look old," says Rodriguez. The film "will be sold as a double feature, like a night out at the movies, complete with trailers and film reels of movies that don't exist." We're betting that if Rodriguez can convert Tarantino, a longtime celluloid purist, to the digital faith, the rest of Hollywood can't be far behind.Steven Soderbergh, DirectorMore kids should make like Steven Soderbergh and just skip college. The director of sex, lies, and videotape and Traffic is emerging as one of cinema's most conspicuous innovators (see "Maverick Mogul," page 70). His upcoming Bubble, a murder mystery shot on high-definition video cameras along the Ohio-West Virginia border, will show up simultaneously in January in theaters, on DVD, and on TV--a direct slap at industry practice--and uses no actors, only locals. Soderbergh may be philosophically opposed to studio meddling, but he's keeping his options open: He has more than a dozen films in various stages of production within the studio system, including Che, starring Benicio Del Toro. Give that man a diploma.Anne Sweeney, Disney-ABC TVAnne Sweeney is no stranger to magazine power lists. As president of the Disney-ABC Television Group, she's redefining what it means to watch TV. But she wields her influence discreetly. When her boss, Bob Iger, took the credit for the new video-iPod coup (and chummed it up with Steve Jobs at the unveiling), Sweeney, one of the architects of the deal (it'll make ABC hits available to iPod users starting in October), stayed in the background. And when Disney took a shot from the guilds about residuals, Sweeney took the bullet and defended the move--no surprise from a woman who once gave an ad exec a Kevlar vest during a particularly rocky period. Before Disney, Sweeney earned a reputation as a turnaround artist at Nickelodeon and FX. She tends to hire creative people and let them do their thing. And that seems to be paying off just fine: Disney posted a record \$998 million profit for the third quarter of 2005. She won't be needing a vest anytime soon.Blair Westlake joined Microsoft in 2004 after the software giant realized it had to lay a little sugar on Hollywood if gizmos such as its Media Center and Xbox 360 were ever going to make it as movie platforms. Who better to sweeten the pot, after all, than the former head of Universal Studios' television division? Now, with the living room overwhelming the theater as the venue of choice for inert Americans--and with Microsoft establishing the PC as a living-room fixture--the forces are aligning (scarily) behind the cattle from Seattle. Media and tech convergence VP Westlake has already greased the works by backing the studios on intellectual-property protection. That should buy the company plenty of goodwill if and when Hollywood builds out its own home-distribution pipeline. Bill Gates must be on the edge of his seat.Morgan Freeman, ClickStarOscar-winning actor Morgan Freeman has gone from Driving Miss Daisy to driving old-school Hollywood insane. In July, Freeman announced that he was teaming up with Intel to launch ClickStar, a startup based in Santa Monica, California, built to distribute movies to computers at the same time they're released in theaters. ClickStar, Freeman announced, is designed "to deliver first-run premium entertainment to film fans around the world--and to make film easier to buy than to pirate." The company won't be building any actual hardware, just tapping its Hollywood connections to deliver movies to platforms built by companies such as Microsoft or TiVo. Theater owners may not like ClickStar's plan, but the company thinks it has found a way around their objections: Pay them. The service is set to launch sometime in 2006.Harvey Weinstein, The Weinstein Co.Harvey Weinstein can't play the underdog for long. After splitting with Disney (and losing the Miramax library, which includes Pulp Fiction, Good Will Hunting, and Shakespeare in Love, not to mention the company that made \$4.5 billion at the box office and collected 53 Oscars in 10 years), Harvey and brother Bob did what any heavyweight entrepreneurs would do: They started over. And now, with a little help from Goldman Sachs, the Weinstein Co. is on track to build a new \$1 billion machine with interests in film, Broadway musicals, music, publishing, and video games. Harvey has already inked deals with directors such as Robert Rodriguez and Quentin Tarantino. And a strategic Cablevision pact should allow him to control everything from production through multiplatform distribution. "Scary" isn't a word people often use to describe Comcast CEO Brian Roberts. But as head of the country's largest cable operator, he certainly has the bandwidth to strike terror in the L.A. establishment. In late October, Roberts upped the fear a notch by announcing that Comcast was increasing its video-on-demand content by 250 titles, to a roster of 800 movies a month. That may be only one small step for Comcast customers, but it's a giant leap toward Roberts's philosophical goal of releasing films simultaneously on cable and at theaters. And with his call for the major networks to feed their programs to cable operators on an on-demand basis (much as ABC will be piping Desperate Housewives to iPods), Roberts isn't going to be soothing many nerves in Old Hollywood.Kevin Tsujihara, Warner Bros.No one would accuse the film studios of being early adopters, but if one studio was ahead of the pack in seeing the huge potential upside of the DVD, it was Warner Bros. And now, with that cow running dry, Warner has given the nod to Kevin Tsujihara, the man it hopes will lead the studio into the next green pasture, video on demand. Tsujihara, an 11-year Warner veteran, was promoted in October to head video, wireless, and online operations, as well as games and antipiracy. As if that weren't enough, Warner also gave him its new digital distribution unit (video on demand, electronic video sales and pay-per-view). That puts the 41-year-old Tsujihara in charge of the most important technological transition the studio has faced in decades (no pressure, Kev!). Meaning he'll be Warner's next superhero--or its next fall guy.Bud Mayo, AccessITBud Mayo began his career as an IBM computer salesman in 1965--and he's still selling. Mayo founded AccessIT in hopes of getting every theater in America converted to digital distribution and projection. He has already committed AccessIT to making 150 screens operational by year's end and some 4,000 by October 2007. He even predicts that all 36,000 American screens could be retroled in a decade. To get people to even listen, though (especially theater owners terrified of the \$100,000 cost of conversion), took some smooth talking. "Everyone in Hollywood was waiting for someone to show them the way," Mayo says. His mantra is "No theater left behind," and his recent partnership with projector maker Christie Digital Systems should achieve that. It standardizes format, delivery, and distribution--and even creates a payment plan to keep out-of-pocket costs for theaters on par with analog.

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